



XCXHXEXRXRXIXIXSX
by Ken Jacobs



CINEMATHEQUE

Spring 1992

Design by L. Poitras



Images from *Two Wrenching Departures*
by Ken Jacobs

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S.F. Cinematheque
480 Potrero Avenue
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(415) 558-8129

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The San Francisco Cinematheque, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment Media Arts and Advancement Programs, the California Arts Council, San Francisco's Grants for the Arts, The Academy Foundation, The William and Flora Hewlett Foundation, The John D. and Catherine T. MacArthur Foundation, The San Francisco Foundation, The Andy Warhol Foundation for the Visual Arts, The Zellerbach Family Fund, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and the Eye Gallery.

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We would like to thank our supporters who either joined the Friends of the Cinematheque, renewed their memberships or made a donation to the San Francisco Cinematheque during the period of Sept. '91 to March '92. Your contributions are an important part of our efforts to keep alive alternative film and video presentations within contemporary American culture.

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CINEMATHEQUE

Spring 1992

SHORT FILMS FROM LATIN AMERICA

A Special Series Presented by the
S.F. Cinematheque and Cine Acción
Location: New College of California
777 Valencia Street (between 18th & 19th)

Series Passes will be available for \$15.

Each Friday in May the Cinematheque and **Cine Acción** will present *Short Films From Latin America*, a six-part series that highlights recent filmmaking from Central and South America. Organized by the **American Federation of Arts** and curated by Julianne Burton (currently teaching at U.C. Santa Cruz), this is the first national touring exhibition to showcase these fascinating and diverse works.

Starting in the early 1960s with the *Cinema Nuovo* movement, Latin American filmmakers have gained world-wide recognition for their feature-length narrative and documentary films, such as *Vidas Secas*, *Barravento*, and *Hour of the Furnaces*. Latin American filmmakers pioneered a style that combined European neorealism, ethnography, Hollywood drama, and many elements of their own rich native cultures, and used this expressive mode to document their own societies. Unfortunately, only the feature-length films from the region have received widespread distribution, while the many distinguished short films by Latin American artists have been largely unseen in the U.S. *Short Films from Latin America* offers an illuminating mix of recent and classic films. All films are in Spanish or Portuguese with English subtitles.

Friday, May 1 - 7:00 pm
Program I: THE LAND

To *Colombia* (Carlos Lersundy, Colombia), *An Island Surrounded by Water* (Maria Novaro, Mexico), *FILMINUTOS: Dracula* (Noel Lima, Cuba), *Time of Women* (Monica Vasquez, Ecuador), *The Land Burns* (Raymundo Gleyzer, Argentina/Brazil), and *Island of Flowers* (Jorge Furtado, Brazil). Total time: 85 minutes.

Friday, May 1 - 9:00 pm
Program II: MASCULINE/FEMININE

The Men of Mai Tiempo (Alejandro Sademan, Cuba); *FILMINUTOS* (Cuba): *The Wolfman* (Jose Reyes), *Pyramid Terror* (Noel Lima), *Maternity* (Jose Reyes), *Torture* (Noel Lima), and *Disillusioned Lover* (Noel Lima); *And What Does Your Mother Do?* (Eulalia Carrizosa, Colombia); *The Bogeyman* (Cacho Briceño, Venezuela); and *Miss Universe in Peru* (Grupo Chaski, Peru). Total time: 91 minutes.

Friday, May 8 - 8:00 pm
Program III: PEOPLE AT WORK

Hatmakers (Adrian Cooper, Brazil), *FILMINUTOS: The Animal Trainer* (Noel Lima, Cuba), *Banana Company* (Ramiro Lacayo, Nicaragua), *Brickmakers* (Marta Rodriguez/Jorge Silva, Colombia), *Arismendi* (Harel Calderon, Venezuela). Total Time: 111 minutes.

Friday, May 15 - 8:00 pm
Program IV: CHANGE AND CONFLICT

Come Back, Sebastiana (Jorge Ruiz, Bolivia), *Throw Me a Dime* (Fernando Birri, Argentina), *Hope* (Mady Samper, Colombia), and *Missing Children* (Estela Bravo, Argentina). Total time: 112 minutes.

Friday, May 22 - 8:00 pm
Program V: HEROES AND HEALERS

My Brother Fidel (Santiago Alvarez, Cuba), *The Most Holy Brotherhood* (Gabriela Samper, Colombia), *The Cross of Gil* (Victor Benitez, Argentina), *Barbasa* (Jorge Furtado/Ana Luiza Azevedo, Brazil), and *Holy Father and Gloria* (Estela Bravo, Chile). Running time: 107 minutes.

Friday, May 29 - 8:00 pm
Program VI: CREATIVITY AND EXPRESSION

For the First Time (Octavio Cortazar, Cuba), *An Event on the Beach* (Fernando Amaral, Brazil), *Motivations* (Marisol Trujillo, Cuba), *The Centerfielder* (Ramiro Lacayo, Nicaragua), *Arabesque* (Elaine Caffé, Brazil), *I Like Students* (Mario Handler, Uruguay), and *Under the Table* (Luis Osvaldo Garcia/Tony Venturi, Chile/Canada). Total Time: 105 minutes.

Thursday, April 16
SFAI - 8:00 pm

THE DEVIANT CINEMA OF JOHN GREYSON
Artist in person

The Cinematheque and **Frameline** present a rare appearance by Canadian John Greyson, an outspoken gay activist whose films and videos (*Urinal*, *AIDS: Angry Initiatives/Defiant Strategies*) have been shown in festivals and on television throughout the world. Tonight's program includes *The Jungle Boy* (1985), *The Aids Epidemic* (1987), *The Pink Pimpernel* (1989), and his recent "The Making of 'Monsters'" (1991), a bizarre musical-comedy documenting the making of a film based on the "true-life" incident of a brutal gay murder.

Sunday, April 19
SFAI - 8:00 pm

NORTH ON EVERS BY JAMES BENNING

James Benning (*Landscape Suicide*) continues his probe of the American landscape with *North On Evers* (1992, 80 min.). Combining written and visual diary materials, Benning reconstructs a cross-continental tour as recorded during separate trips (one by motorcycle, one by car). "...in hand stone are 58,132 names listed in chronological order. I found the name of a Missouri friend. He died in 1970. He had just turned 19. The ride to New York was painful.... I could feel every bump. Yet I just kept riding...."

Thursday, April 23
SFAI - 8:00 pm

MICHELLE HANDLEMAN/AZIAN NURUDIN
Both artists in person

Tonight's program presents two Bay Area videomakers who delve into forbidden areas of physical pain, pleasure and sexual repression. Handleman's *A History of Pain* (1991) is a modern day tale about ancient torture techniques, the Spanish Inquisition, and how torture still permeates our culture. Nurudin, whose work blends performance elements with jarring factual material, will premiere *To Preserve the Aftermath* (1991), and show *Without Makeup You Haven't Got A Prayer*, *Nancy's Nightmare*, *Self-Immolation as an Anachronism* and the *Malaysian Series I-VI*.

Sunday, April 26

SPECIAL TIME, LOCATION & ADMISSION:
AMC Kabuki-8, 881 Post St. at Fillmore, 7:00 pm
\$7.00 General/No Cinematheque passes accepted

ERNIE GEHR - NEW WORKS
Artist in person

The Cinematheque and the **San Francisco International Film Festival** present the local premieres of two new films by Ernie Gehr, one of America's most celebrated independent filmmakers. Since 1968 Gehr has completed 17 films remarkable for their unique concentration of pure cinematic energy and expression. At once lyrical and objective, luminous and austere, Gehr's films explore the nature of perception while reflecting the physical world and its ephemeral subjects. Films include *Shift* (1972-74), *This Side of Paradise* and *Side/Walk/Shuffle* (both 1991).

"Shift was recorded in New York....

This Side of Paradise in Berlin....

Side/Walk/Shuffle in San Francisco....

call it 'panoramania' or perhaps the 'celestial sublime' (cinematically speaking), Earthbound, however."

--Ernie Gehr

To mark the release of Gehr's new films, the Cinematheque will present a partial retrospective of his earlier work. See Sunday, May 3 for details.

Thursday, April 30
SFAI - 8:00 pm

BETWEEN NATURE AND TECHNOLOGY:
FILMS BY ROSE LOWDER
Artist in person

French filmmaker Rose Lowder will screen a selection of films which explore the interface between the natural environment and industrial technology. Lowder will present two early films, *Roulement*, *Rouerie*, *Aubage* and *Couleurs mécaniques* (1979), and two recent in-progress works, *Quipraqo* and *Passage* (both 1992). Lowder has been exhibiting experimental film on a voluntary basis in Avignon since 1977 and is a co-founder of Archives du Film Experimental D'Avignon.

Sunday-Sunday, May 3-10
SFAI - 8:00 pm

ERNIE GEHR: A RETROSPECTIVE
Artist in person at all shows

"I don't think there's a filmmaker in the history of the medium who has achieved more through the succinct deployment of few elements than Ernie Gehr..." (J. Hoberman). In recognition of Ernie Gehr's first completed films since 1985 (see April 26), the Cinematheque will present three programs offering an overview of his remarkable achievement. "Of a film seen on my third birthday I recall only this: a drenching radiance, like the sun's, made somehow carnally intimate. Thirty years later I recovered that ecstasy in the films of Ernie Gehr" (Hollis Frampton).

Sunday, May 3: Program I:
Morning (1968), *Wait* (1968), *Reverberation* (1969), *Transparency* (1969), *History* (1970), *Field* (1970).

Thursday, May 7: Program II:
Serene Velocity (1970), *Still* (1971).

Sunday, May 10: Program III:
Behind the Scenes (1975), *Table* (1976), *Mirage* (1981/91, revised sound version, World Premiere), *Rear Window* (1986/91, revised sound version, World Premiere), *Signal—Germany on the Air* (1985).

Thursday, May 14
SFAI - 8:00 pm

THE RETURN OF JAMES BROUGHTON
Screening, Reading, and Publication Party
Artist in person

The Cinematheque and **City Lights Books** present an evening of films and readings celebrating the publication of two new books (*Making Light of It*: musings on the art of cinema, and *The Androgyne Journal*: new poetry) by highly fêted poet, filmmaker and long-time Bay Area luminary James Broughton. To complement the readings, Broughton will present his 1972 film *Dreamwood*, a beautiful and mysterious spiritual odyssey based on *The Androgyne Journal*, and his most recent film made with Joel Singer, *Scattered Remains* (1988).

Saturday, May 16
EYE - 8:00 pm

OPEN SCREENING

Tonight the Cinematheque will open its doors for the final Open Screening of the season. All film and video makers are invited to bring new work to share. Admission is free, and all gauges/formats will be accepted. *Organized by Lissa Gibbs.

Thursday & Saturday, May 21 & 23
SFAI - 8:00 pm

THE NERVOUS SYSTEM:
3D PERFORMANCES BY KEN JACOBS
Artist in person

"Film...as itself the subject of inquiry...is the spell we enter so as to pull apart the fibers of the phantasm, our opportunity to lay out the mind in strips." (K.J.) Filmmaker, teacher, and provocateur *extraordinaire* Ken Jacobs (*Blonde Cobra*; *Tom, Tom, The Piper's Son*; etc.) is one of the most versatile artists in the history of American film. His interest in the film projector as a creative instrument has led to the realization of numerous 3-D "Nervous System" projection performances over the last two decades.

Thursday, May 21: *XCXHXEXRXXIXEXSX* (1980, 2 hours)
In *XCXHXEXRXXIXEXSX* (1980), Jacobs uses material from a 20s French porn-film to create a flickering, quivering and voluptuous exploration and eroticization of film space.

Saturday, May 23: *TWO WRENCHING DEPARTURES* (1989, 2 hours). "Ken Jacobs responds to the recent deaths of Bob Fleischner and Jack Smith. Two princely vagabonds dedicated to the 'infinite ecstasy of little things.' This luminous threnody is a moving, all-dancing valentine of vital signs. An exuberance that could never be put to rest..." (Mark McElhatthen).

Sunday, May 24
SFAI - 8:00 pm

GARY ADLESTEIN/JERRY ORR
Both artists in person

The Cinematheque welcomes two of the co-founders of the influential Berks Filmmakers (Reading, PA) for a screening of their recent films. Jerry Orr: *Journey* (1988); *The Shadow Knows* (1989), "a brilliant poem of seductive images bubbling and festering in the closet of the pious subconscious" (Mike Kuchar); *Figure of Speech* (1989); *Local Activity* (1989) and others. Gary Adlestein: *Cezannesques* (1991), *Kore/Kouros* (1987), *S-8 Diary: LA/87* (1988) "a home movie like your father never made" (J. Hoberman), *Italian Places* (1980-85), and others.

Monday, May 25
SPECIAL LOCATION & TIME:

Washington Square Park, North Beach - 8:30 p.m.

OUT IN THE PARK, OUT IN THE DARK

The Cinematheque and **Frameline** collaborate to bring you an exciting outdoor screening of films by lesbian and gay filmmakers! Join us in North Beach at Washington Square Park for this special Memorial Day presentation. Program will include a variety of short works from the daring to the sublime. Watch for additional information or call the Cinematheque (415-558-8129) or Frameline (415-861-5245) for exact details. **Admission is Free.**

Thursday, May 28
SFAI - 8:00 pm

GREGG BIERMANN/MARK STREET
Both artists in person

San Francisco filmmakers Gregg Biermann and Mark Street create sensual film experiences examining rhythm and repetition through lush layerings of found images, applied materials and sound. Biermann's *Giants of the Sea* (1992) "is a film of fast-moving rhythmic units in which various unrelated narratives are left to collide." (G.B.) Street's new *Triptych* (1992, triple projection) and *Missing Something Somewhere* (1992) are complex weavings of painterly abstractions, while *Litling Toward Chaos* (1990) is a picaresque diary filmed between 1985 and 1988.

Sunday, May 31
SFAI - 8:00 pm

A TRIBUTE TO JOHN CAGE

1992 marks the eightieth birthday year for composer/poet/philosopher John Cage, one of the greatest creative forces of the 20th century. Tonight we pay homage with films and videos about and in collaboration with Cage. Included are Nam Jun Paik's *A Tribute To John Cage* (1973), a pastiche of Cage's performances and anecdotes interwoven with examples of Paik's works that parallel Cage's concerns; *In Between* (1955) by Stan Brakhage with music by Cage; and others.

Thursday, June 4
SFAI - 8:00 pm

RECENT VIDEOTAPES BY CECILIA DOUGHERTY
Artist in person

Cecilia Dougherty is a San Francisco videomaker whose work intersects issues of lesbian representation, narrative and pop culture. *The Drama of the Gifted Child* (1992, premiere) concerns the dysfunctional relationship between the artist and her subject. It is an illustration of our need to belong, our desire to please, and the urge to rebel. *Coal Miner's Granddaughter* (1991), shot in the home-movie technology of pixelvision, is humorously absurd and painfully tragic in its portrayal of a young girl's sexual awakening and individual liberation.

Sunday, June 7
SFAI - 8:00 pm

SCARLOT HARLOT FOR REAL
Artist in person

Carol Leigh (a.k.a. Scarlot Harlot)—prostitute, notorious activist, and videomaker—will present her tapes, including *Yes Means Yes*, *No Means No*; *Pope Don't Preach I'm Terminating My Pregnancy*; *Sunreich*, *Sunsetup* (from her gulf crisis series *Whore In The Gulf*), and selections from her weekly Cable TV show *The Collected Works of Scarlot Harlot*. Leigh will also perform *Bad Laws*, a musical satire trashing the California State Legislature for making HIV testing mandatory for prostitutes.

Thursday, June 11
SFAI - 8:00 pm

HANDMADE FILMS BY CARL BROWN
Artist in person

Carl Brown has emerged as one of the brightest lights in Canada's current explosion of experimental film activity. Brown has made a specialty of chemically manipulating film emulsion, combining expressive visual techniques with visceral sound and imagery. Brown has also collaborated with Michael Snow and other filmmakers, and recently completed an acclaimed tour of Europe with selections of new Canadian film. Tonight he will show his recent *Re-Entry* (1990) and *Cloister* (1991). Made possible with the generous assistance of the **Government of Canada/Avec l'aide du gouvernement du Canada**.

Sunday, June 14
SFAI - 8:00 p.m.

TRAVELING PAINS

Films and videos which explore the lure, commodification and anxiety of tourism. Includes *Below the Fruited Plain* by Lenny Lipton (commentary by George Kuchar), *Empire of the Moon* by John Haptas and Kristine Samuelson, *Family Outing to Jesusland* by Robert Tullis, *Digital Speech* by Peter Rose, *Parisian Blinds* by Barbara Hammer, *In the Land of Elevator Girls* by Steina Vasulka, *Unsere Afrikareise* by Peter Kubelka and more. (Selected by Albert Kitchest).

Thursday, June 18
SFAI - 8:00 pm

CANYON CINEMA: A SILVER CELEBRATION

San Francisco's Canyon Cinema remains one of two cooperatives in the U.S. that distribute the work of independent filmmakers. The Cinematheque and the **Pacific Film Archive** will honor Canyon's 25th Anniversary and the publication of their new catalogue (#7) with two programs of films recently added to its collection. Tonight's program includes: *Quixote Dreams* by Alfonso Alvarez, *Soft Collisions: Dream of a Good Soldier* (triple-screen projection) by Yann Beauvais, *Moona Luna* by Emily Breer, *6/64-Mama and Papa- Materialacion Muehl* by Kurt Kren, *The Mechanics of Love* by Willard Maas, *Home Stories* by Mathias Muller, *Plastic Haircut* by Robert Nelson, *Autumnal Diptych* by Rock Ross, and *1969* by Jerry Tartaglia.

Program II will take place on June 23 at the Pacific Film Archive.

Saturday & Sunday, June 20 & 21
SFAI - SPECIAL TIME: 12:00 noon to 5:00 pm both days

BLACK FILMMAKERS AT THE CROSSROADS:
A TWO-PART SYMPOSIUM AND SCREENING
Organized by Portia Cobb, Cornelius Moore,
and Jacquie Tailaferro

Although independent African-American media artists have gained increasing visibility, they still face many basic problems: lack of artistic control, pressure to conform to the conventions set by the dominant culture, the question of whether a "Black" aesthetic is desirable or even possible, and an ongoing struggle by women of color for full artistic freedom. What can be done to insure that America's current flirtation with Black filmmaking doesn't suffer the fate of similar movements in the '30s and '60s? Panelists will address these issues, preceded by screenings of recent films. Call the Cinematheque in May for a complete listing of panelists and titles.

Saturday, June 20

Black Women In Film: Including *The Body Beautiful* by Ngozi Onwurah, *A Powerful Thang* by Zeinabu Irene Davis and others.

Sunday, June 21

Setting a Strong Foundation: Including *Fade to Black* and *Word 2 my Mother* by Tony Cokes and others.

Friday-Sunday, June 26-28
SPECIAL TIME & LOCATION

275 Capp Street, 7:00 pm - 11:00 pm each night

INDEPENDENT LIGHT:
Installations & Performances
Curated by Steve Anker, Stephen Parr & Lynne Sachs

For three nights Bay Area media artists will create their own sound-image installations using a variety of found, low-tech materials in a large Mission District loft at 275 Capp Street. *Independent Light* is a collection of new site-specific work which reflects the artists' varied responses to the building, the neighborhood, and the course of current events. From 7 to 11 p.m. each night visitors will be invited to explore this unique environment in a festival of halls, walls and windows and wide open spaces. Note: regular Cinematheque admission applies.

All Shows Begin at 8:00 pm Unless Otherwise Noted

Locations: • SFAI San Francisco Art Institute 800 Chestnut Street • EYE Eye Gallery 1151 Mission Street • Admission: \$5 General, \$3 Members, Students w/i.d., Seniors, Disabled.